

# The Musical World.

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VOL. 60.—No. 28.

SATURDAY, JULY 15, 1882.

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## ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdlle Stahl.

**THIS EVENING (SATURDAY), July 15, will be performed**  
MEYERBEER'S Opera, "LE PROPHETE" (to commence at 8.15). Fides, Mdlle Stahl; Bertha, Mdlle Valleria; and Jean of Leyden, M. Sylva.

**LAST WEEK OF THE SEASON.**  
Mdlle Adelina Patti.

MONDAY next, July 17, the last performance this season of MOZART'S Opera, "DON GIOVANNI." Zerlina, Mdlle Adelina Patti; Donna Anna, Mdlle Firsich-Madi; Donna Elvira, Mdlle Valleria; Don Ottavio, Signor Marini; Leporello, M. Gailhard; and Don Giovanni, Signor Cotogni.

Mdlle Albani.

TUESDAY next, July 18, "MEFISTOFELE."

Gala Night of Mdlle Adelina Patti.

WEDNESDAY next, July 19, "LA TRAVIATA."

Gala Night and Last Appearance this Season of Mdlle Albani.

THURSDAY next, July 20, "MEFISTOFELE."

FRIDAY next, July 21, there will be No Performance.

**LAST NIGHT of the Season, and Last Appearance of Mdlle Adelina Patti.**

SATURDAY, July 22, "IL BARBIERE DI SIVIGLIA."

Doors open at 8.0; the Opera commences at 8.30. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d. Programmes, with full particulars, can be obtained of Mr Edward Hall, at the Box Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made; also of Mr Mitchell, Messrs Lacon & Ollier, Mr Bubb, Messrs Chappell & Co., and Mr Ollivier, Bond Street; Messrs Leader & Co., 62, Piccadilly; Messrs Cramer & Co., 201, Regent Street; Mr Alfred Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; and of Messrs Keith, Prowse & Co., 48, Cheapside.

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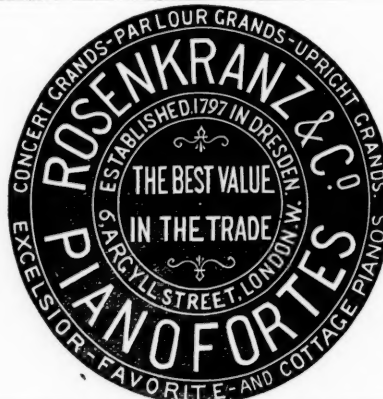
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## ROYAL COLLEGE OF MUSIC.

MR GROVE (D.C.L.) AT LEEDS.

Mr Grove, introduced by the Mayor, said that his aim in attending the meeting was to make them better acquainted with the objects and scope of the institution the Prince of Wales had endeavoured to found, and which was to be called the Royal College of Music. It had been long felt that it was desirable we should have in England some central recognized authoritative musical institution, which should occupy with regard to music the same position as the Royal Academy did with reference to painting. Whilst there were excellent schools of music in London and other parts of the country, there was no institution which held a recognized authoritative position such as that held by the Conservatoires on the Continent, and in consequence of the need of which a large number of English students were driven, and had now been driven for many years, at the most impressionable part of their lives, to the Continent for the purpose of study, and who by that means naturally became not English, but German musicians. At one time of its history England had no doubt a very great and important school of music. The fact was now placed beyond the reach of doubt; and being mentioned by the Duke of Albany in his speech at Manchester, it was one which had extraordinary interest in this connection. There was a manuscript in the British Museum, written in the Abbey of Reading by John of Fornssete, in or near 1226, and which was allowed, not only by English antiquarians, but by the severest and most competent of Continental critics, to be a MS. of that date. The manuscript contained a round—a term well understood by musicians—which was one of the most melodious and beautiful little things that ever existed, called "Sumer, is icumen in." It was written 150 years before any other piece of music which could be found on the Continent, and showed that at that time we were 150 years in advance of those great, learned Flemings and Italians whom we had always been in the habit of considering the inventors of music. More than this, the music in question was not written in the learned, crabbed style which marked the first productions of the Flemish and Italian contemporary schools, and which it took such a large number of years to at last enable them to produce the melodious and familiar music with which we were acquainted. English people, who had always believed themselves to be behind-hand in music, turned out to be the greatest nation in the world in this matter. The character was maintained by the English school down to the seventeenth century, its works being much superior to anything found amongst the contemporary music of the Continent. The troubles of the Civil War ruined English music, no music being tolerated at that time except psalmody. When the House of Hanover came to the throne society began to be more settled, there was a demand for music, and the question of the revival or reorganization of the English school was raised. At that very moment, fortunately, in many respects, and, unfortunately, in others, the great musician, Handel, was in London, and it was found much easier to give large sums of money that Italian and German musicians might be brought to London to sing and to write oratorios, than for such an undertaking to be grappled with and carried out. From that day to the present English musicians had been under the heel of the foreigner. We had been so overwhelmed with Italian opera that people had got to such a pitch that when they did go to the Opera they did not care for the story at all, but only for the music. He granted that lately there had been an improvement, but it would take a long time to work a thorough alteration. The only way to do it was to have an independent school of music of our own, and keep our own people away from other schools. It was quite true that English music, if we had not much of it, had a character of its own. The musicians present would know the beautiful cantata, *The May Queen*; and, in his opinion, it was their duty to keep our English boys at home, to educate them here, and to make our English music as national, as characteristic as our literature, and our painting, and our manufactures, and other things of which we were so proud as Englishmen. The movement for the formation of a National College of Music actually dated from about 1870, when it was first taken up by the Duke of Edinburgh, who had himself for a long time been an enthusiastic amateur. He endeavoured to get the Royal Academy of Music brought from the somewhat confined position occupied in a back street near Hanover Square on to the estate of the Commissioners of South Kensington, and there was little doubt that if that could have been carried out, certain collateral advantages would have followed, as the Academy would have been brought into a position more consonant with the very great prestige which it enjoyed. That offer was declined, but the Duke was not daunted, for with the assistance of a large number of friends he founded the National Training School of Music, which was, no doubt, familiar to many of the Leeds people, although he

## ROYAL ACADEMY OF MUSIC.

PROFESSOR MACFARREN AT MANCHESTER.

Professor Macfarren, who was warmly greeted, said he accepted the kind welcome which they gave him on his first visit to their very musical city, less as a personal compliment to himself than as a tribute to the important institution which he had the great honour to represent. The following day, the 5th July, would be the sixtieth anniversary of the foundation of the Royal Academy of Music. On that day 1822, a meeting of noblemen and gentlemen took place in London, the late Earl of Westmorland, then not having ascended to the peerage, presiding. Lord Burghersh, as he was then styled, was a distinguished amateur and composer, and he entertained the notion that it was possible to develop musical talent in this country if there might be established means for its proper culture. With that view, he strove with great activity to found and permanently establish a school wherein the musical profession might be trained to the practise of composition, of vocalization, of instrumental performance, and of the also very high function of teaching. It was intended in the first instance that the instruction of Academy pupils should be gratuitous, and subscriptions were opened with the view of accepting pupils entirely free. The subscriptions, however, did not amount to sufficient for that purpose, and whereas it had been intended that a very large number of English students should be admitted to the benefits of the instruction of the Academy, it was found that in the first instance twenty only could be received, and even those had to pay a fee of ten guineas per annum—a sum which immediately afterwards had to be increased, as the funds at the disposal of the directors were inadequate to meet the cost of instruction. The musical profession of that time of day felt some jealousy at what appeared to be this interference with their rights and duties, and it was with some sacrifice of self-esteem that they were induced to enter into the work. Once entered, however, they worked with a zeal and a result which stood forth upon the history of music in this country. Their zeal was evinced at a very early stage of the proceedings, when, the collected funds proving inadequate to meet requirements, the professors for three months worked entirely without remuneration. By degrees it was found necessary to modify the plans of the Academy. The idea of gratuitous instruction was abandoned, and fees were ordained for the pupils to pay; but these were insufficient to cover expenses, and Lord Burghersh besought aid from Government. The Prime Minister of the day was unable to accede to his request, but there was granted a charter, signed by George IV. on the third day before his death. Under that charter the Academy had worked through various vicissitudes of fortune, but always, until a period which he should presently name, with a struggle against the difficulties of finance. Eventually the Committee of Management, finding themselves in debt, tendered to the Queen the resignation of the charter. Her Majesty refused to accept it, declaring through her secretary that nothing but an Act of Parliament could annul the document. At that moment another act of loyalty to their art was shown by the professors of the Academy, who undertook the services of the school with only such remuneration as the circumstances of the moment might afford. With these exertions, and the admission into the management of the professional element, the Academy changed its aspect altogether as regarded fiscal arrangements. The admission of the professional element had the effect of inspiring greater public confidence in the institution, as was shown by the fact that whereas at that time—1868—the average of pupils was from 60 to 70, there were at the present moment from 400 to 500 pupils (applause). *It had been submitted that musical education could not be completed in this institution, and that young English students had to go to foreign conservatoires to complete the education for which England afforded no means or opportunity. Let it be fully known that in any time which he could recollect there had always been foreigners studying in the Royal Academy of Music, and it would be vain to suppose that they came to England because there was no possibility of obtaining education in their own country. That English students went abroad could not be doubted, but it must be borne in mind that English prejudice was very strongly in favour of foreign prestige, and that the young musician who came to England from abroad, with foreign honours shining round his head, was likely to have a more cordial reception than one who came from the next street in their own town. That was, he believed, to a great extent the reason why musical students went abroad, and it was certainly not because they had no means of culture here. He might be allowed to mention two instances. A young girl who was a pupil in the Academy displayed very great talent. Some wealthy friends of her parents urged that she should be sent to Germany for superior education, and, to meet her father's objections, offered to pay the expenses of her mother accompanying her, and of his having a housekeeper. The father resolved to leave his daughter at the Academy, and she was now one of the most distinguished pianists of*

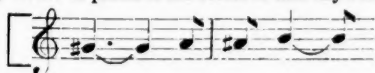


did not see from the list that Leeds had any scholarships there. The education given in it was entirely free, being by ninety scholarships founded by private individuals and public bodies. The school occupied a house built and presented to it by a very munificent London builder, Sir Charles Freyke. The school was started in 1873, but it laboured under this fatal drawback, that the scholarships were promised for seven years only. The Duke of Edinburgh thought he had reason to believe that at the end of that time Government would take it up, and that it would become a permanent national institution. Government, however, did not do so, the scholarships lapsed, and the school was now at an end. The Prince of Wales had been so much pleased with the result, with the excellent teaching given entirely by English professors, and with the very clever students turned out of the school, that he and his brothers had said that they could not allow the movement to drop, but that it must be perpetuated on a broad and proper basis. They also said as there was the National Training College on the one hand and the Royal Academy on the other, could not their union be effected, so as to combine musical education both by payment and scholarships, assisted, as the movement would be, by great prestige and the support of eminent professors. The Prince of Wales thus called a meeting in 1878 at Marlborough House, and laid the scheme before it. Negotiations took place between the two for this purpose, but they eventually fell through, and although various efforts were made with the same object they did not meet with the desired results. The Prince of Wales had therefore no alternative but to call the meeting held on the 28th February in St James's Palace, London, when he submitted the scheme for the foundation of a Royal College of Music. The object of the scheme was to provide a central institution for education in music of a similar nature to the Conservatoires on the Continent, by the foundation of 100 scholarships, 50 with maintenance and 50 without. The 50 with maintenance might come from Leeds and other places, and even from the colonies, for there were many boys at present at Leipsic who had come from Australia. It was at first intended that the college should be entirely open to the whole of the kingdom and the empire, and that entrance should be by competition throughout. But it had been represented that the only way to enlist the support of the country to the movement would be by the provision of scholarships, which might be competed for in stated localities, and that the boys in those localities should not compete against others from distant districts. He wished that the scholarships had been all open, for there was more glory to a boy who competed against the whole of the country than against a district; still it was not essential, and the education in both cases would be exactly the same. There would be this difference, that whereas £2,500 would be sufficient to maintain an open scholarship, in the case of a local scholarship an additional £500 would be required. There would also be admissions by payment. One distinguishing mark of the institution would be, however, that entrance could only be obtained by competition. There would also be a determination to make the college a place of work, and not of recreation and amusement—strict examinations being kept up throughout. Students would have to go there with the intention of learning music in the best possible way, and treating it as a serious matter of life. He thought they would have a large number of paying pupils, and grounded his opinion on the large number of pupils at the Royal Academy, which, he believed, had an income of about £15,000 a year. The Guildhall School had also been established, where there were already 2,000 paying pupils, and the whole number of applicants could not be accommodated. He had no doubt the proposed college would also soon get the requisite number of pupils. The establishment of this college would not interfere with any existing institution, and there was not the least desire that it should be antagonistic in any sense to the Royal Academy. He only regretted that they would not be able, in connection with the proposed college, to take into its limits this distinguished school, which was the most important at present existing in this country, and that they should be obliged to stand by and see that institution acting separately from them. Still he did not think that either would interfere with the other. *He believed there was such a period of development coming upon music in the next fifty years as had never been seen in England, and that it would be one of the most characteristic things of that period of our history.* With regard to the college, no money would have to be spent on buildings for some time, and then it would only be when they were forced by want of accommodation, as they would have power to use theatres as practising-rooms given to them. He supposed the course of training at the college would last two or three years, and after the course was over many of the students, he expected, would come down to their native places with their certificates and form what he hoped would be the centre of musical circles there. Many young men, from their inability to find money and the leisure which the study of

the day. She had several times visited Germany, where she had attained even greater success than in this country, and in Manchester she had been welcomed with the applause which her most excellent playing deserved. In another case, an Academy pupil was elected to the Mendelssohn scholarship—a fund applied to the education of musical students. The pupil was sent to Leipsic for further tuition, but when tasks were submitted to him there he informed the professors that he had already done them in the Academy. So conversant did he show himself with all that the Leipsic professors were ready to teach him that his removal was requested, and in consequence he was sent into another country. Much had been said with regard to the desirability of cultivating the study of orchestral instruments. Ever since the Academy had been instituted there had been orchestral practice twice a week for the pupils. As a pupil he used to play in the Academy band, and he ascribed most valuable consequences to the experience he gained in that position, though he never was able to undertake engagements as an orchestral player. There had always been Academy pupils engaged in the most important orchestras, several having engagements now with the Italian opera band; but the orchestral branch of music was the least remunerative, and was open to the most severe temptations of any portion of the musical profession. It was because it was so ill-paid, and because from circumstances which he could neither attempt to describe nor pretend to understand, many foreigners of talent were able to subsist on means on which persons accustomed to roast beef could do nothing but starve, that many of the best places in our orchestras were filled by foreigners. English persons who might develop orchestral talent were not allowed by their parents to enter that unremunerative branch of the profession. In the department of the lyrical drama the studies of the Academy were importantly directed. In view of the fact that of late years the tendency had rather been to sing in English than to sing in Italian, the operatic class of the Academy gave its attention to English versions of lyrical studies, and there would come before the subscribers next week a performance of one of the least known but most meritorious operas of Mozart by Academy students, with English text. The charter of the Academy was most flexible, enabling it to do any and every thing for the furtherance of the cultivation of music. For long years, with limited resources, the institution confined its operations to the education of the pupils confided to its care, but in recent years music had obtained a wider regard and more important consideration throughout the country, and the Academy had of late turned its attention to the study of music outside its own walls. In 1876 plans were drawn out and schemes arranged for holding throughout the country such examinations as had only been brought into effect in the last two years. There were reasons at the moment why the plans could not be applied. In the interim another institution had opened examinations of more or less the same nature. He thanked that institution. Whether the Academy plans had obtained circulation, and it had been bruited abroad that there were such intentions, and the other institution acted upon that; or whether, as had been the case with many important things, the good idea was conceived by two persons at the same time, was not the question. There was no copyright in a good action. The examining of the studies of a large number of well-intending persons was, he thought, a very good action, and he thanked that other institution for having been before the Academy in the field. It had given an impulse to the endeavours that were now in course of activity, but he rejected the statement that had been made to the effect that the Academy paid the compliment of imitation to the establishment which was already at work in the same field. With regard to local arrangement and the three local examiners in the Manchester district, Dr Horton Allison, who was an Academy pupil, undertook the function of giving advice to intending candidates for admission as pupils. Dr J. M. Bentley, although he had had the good fortune and the great merit to have acquired his musicianship without the advantage of Academy training, had his will as much in the good cause as anybody who had been brought up in the school, and he it was who first proposed the putting into operation of this scheme of local examinations. Dr John Wrigley was a pupil in the Academy, to which he had been an honour as representing its good teaching, and of which he had been the friend in maintaining its interests. He would now turn to an embryo project of the Academy, viz., the purpose which was now verging upon maturity, and which was proposed some years since, of instituting in the chief centres throughout the land branch schools which might prepare pupils for the Academy. Those branch schools should have for their professoriate the musicians of the several localities, the schools to be conducted under the supervision of the Academy Committee, under the inspection of the Academy principal, and under the examination of such special teachers of the several branches of study as from time to time would visit them. When pupils were sufficiently advanced in these branch schools it might be perhaps

music so eminently required, had been ruined by going to sing in public or by not being able to continue the requisite study. In order to avoid this it was proposed to found fellowships, to be won by examination at the conclusion of the course, so that clever students might obtain fellowships worth £100, which would enable them to pursue their studies. The college would thus possess the character of a University, and be the head English musical centre. All the most distinguished people connected with English music would be directed by degrees to its council and managing board. He hoped that the London and provincial musical societies would affiliate themselves to it, and examiners would be provided for them. They would be able to give advice in all matters of dispute, to confer degrees, and to become in time a sort of University of Music for England, in the same way as the London University was for literature, science, and cognate branches of study. So far only two appointments had been made in connection with the college. Mr Morley, son of Mr Samuel Morley, M.P. for Bristol, had been appointed hon. secretary, and the Prince of Wales had been good enough to name him (Mr Grove) director of the college. *No German or other professors had been appointed, and it was time that they shook off the idea which had possessed them so long that we were nothing but copiers of German writers, for that was perfectly untrue. Dr Arne and Dr Arthur Sullivan had shown them what English composers could achieve.* Let them nurse the beautiful fragrance until it permeated the Yorkshire wolds and the Lancashire hills, so that we might take as high rank in music as the country had in literature. Their desire was to assert the power, dignity, and ability of the English school, and to raise it to its proper position in the world. He was sure Leeds, which had got a choral body the like of which he had never heard in London, Germany, or elsewhere, and which possessed a Corporation so enlightened as to give them the splendid organ in the Town Hall (which it had been a great pleasure for him to hear), would take a favourable view of the formation of the proposed college. This matter should not be put forward upon a narrow musical basis; it was a question of education. Music had a certain influence in the world, it had so established itself as to become a necessity of life, and raised itself into the dignified position occupied by the art of painting. The result of art education in the country had been astonishing, and the strides which had been accomplished during the last thirty years in the tastes of the people marvellous. He asked them to try music in the same way, and he was perfectly certain in thirty or fifty years from this time the same difference would be observable, and that it would be a practical and social effect which, at present, they did not dream of. The great charm of the year in London was the Royal Academy Exhibition, and he was certain the annual celebration of the Royal College of Music would become to be as great an attraction. The college was certain to be founded, whether Leeds assisted or not, because the Prince of Wales had made himself personally responsible. How would it look if a great town like Leeds, or a great district like the West Riding, had no part in the matter? Besides, it would not be fair. Leeds would probably be the first to knock at the college doors, for they were certain to send up some of their clever Yorkshire boys, with their fine musical voices, for training in the college. What was £3,000, £5,000, or £10,000 for a great town like Leeds? It meant, in many cases, a mere scratch of the pen and a little diminution at the banker's, which would never be regretted, but which, on the other hand, would always be a source of thankfulness to the donor.

Mr T. Wemyss Reid proposed that "the thanks of this meeting be presented to Mr Grove for his courtesy in attending to explain the object of the college." He believed he was indebted for the honour of proposing this resolution to the fact that he had the privilege of knowing Mr Grove, and that he could say something of the work he had known him do in other capacities than that in which he appeared before them to-day. Mr Grove's address was so well conceived that it was admirably calculated to serve the purpose he had in view. They must not forget also that Mr Grove had been of great service to English music in many departments: but it was for the work in which he was engaged as the editor of that admirable Dictionary which would be the standard work of the future on the subject of music, and as the person who had had the greatest share in bringing to a successful issue both the Saturday afternoon concerts at the Crystal Palace and the great Handel festivals, which had done such credit to the English musicians of to-day, that he was perhaps most entitled to their gratitude. Mr Grove, thanking those who had promised donations, observed that twenty years hence they would be proud of the result of that day's meeting.



permitting.

Dr Blidge.]

desirable for them to be transplanted to the metropolis, where, the best musicians always endeavouring to concentrate themselves, the highest instruction might be expected, and where alone could be witnessed musical performances essential in experience to the student.

The Bishop of Salford, in moving a vote of thanks to Professor Macfarren for his address, said he had no misgivings that the establishment of a Royal College of Music would interfere with the Royal Academy of Music. He hoped that the dream of Sir Julius Benedict might be realized, and that through these two institutions might be founded in this country a University of Music. Professor Macfarren said the Royal Academy was self-supporting, and had expended £6,000 in the erection of a concert-room. But it had no means at present of extending operations outside its own doors. During the proceedings Mr J. Kendrick-Pyne played several pieces on the organ.

### Dream of Sir Julius Benedict.



R. A. M.—Oh!

R. C. M.—Ah!

## A PROTEST FROM HARRY WALL.

(To the Editor of the "Musical World.")

SIR,—With reference to the article published in *The Era*, dated the 24th inst., it is true that I am not the composer of the music or the author of the words, of the songs, &c., over the sole liberty of public performance of which I claim control, either as being myself the proprietor thereof or as agent for some one else who is. But I purchase, by money payments, such rights of public performance from the composers, authors, or their personal representatives, or assigns, who are anxious to accept my money in exchange for, and so dispose of, their rights to me, and, having so purchased, I endeavour to legally "protect" my "property." I do not (and never did) pretend to protect the interests of music, art, the public, professionals, or amateurs. I cannot, at present, afford to be so generous. I merely seek to protect and enhance my own interests—singularly selfish individual that I am. And I learn from the creators of the respective productions that they themselves would have been only too glad to have done the same, but they did not know that, or how, they could do so. The press, public managers, professionals, and amateurs may rail as much as they please because I do not allow the free use and enjoyment to the public of that which I have myself bought and paid for; but, once for all, no expression of public opinion will influence me in the least as to how I choose to deal with my private rights and property. The Legislature of our country, in its wisdom, thought fit, solely for the benefit and advantage of authors and composers of such productions, or their personal representatives, assigns, or other proprietors, to expressly create and protect such rights, and to provide remedies in case of their invasion, and, so long as I buy under such statutes, I shall seek to be paid under them. If the Acts of Parliament require amendment, the sooner they are amended the better.

For the protection of any who otherwise may offend in ignorance against the Acts, I again suggest what I believe to be the plan most practicable. Let it be enacted that no proprietor of performing right shall maintain an action for infringement thereof unless he has first caused an entry to be made in a registry-book at Stationers' Hall or some proper place, wherein shall be expressed that he is the proprietor of such reserved right, together with such other particulars as are necessary for the guidance of the public. The price to be charged for such entry to be (say) 6d. or 1s., to include a receipted copy of such entry (and not, as at present, 5s. for the entry, and 5s. for a copy thereof). Then let a Gazette be published weekly at 1d., containing a list, alphabetically arranged, of all such entries therein made—the fact of such Gazette being so published to be publicly advertised, as widely as possible, in every newspaper in the kingdom for, say, a month. Or, it may be enacted (if practicable) that some such words as "sole right of public performance reserved" should be printed on the title-page of every published musical composition, song, &c., by the proprietor of the "copy"-right (which word merely means the sole and exclusive liberty of printing, or otherwise multiplying copies), and, if he be not also the proprietor of the right of performance thereof, and has not printed such notice thereon, that he shall be compelled to do so, on being so required by the proprietor of the latter right. Whether such enactment should be retrospective in its operation, either as to productions published before, or as regards copies already printed before the passing of the Act to be left to the Legislature. There would surely then be no reason why such "brainwork" should not be equally protected with hand or machinework, or other produce, and be as legally recognized as is other property. But I really fail to see why I should be expected to be continually advertising at my own expense for the benefit and information of the public the particulars as to the private property I may from time to time acquire. If it is to the interest of the public to know, let it adopt the proper means to ascertain.

It was attempted in 1876, but soon found to be quite impracticable, to constantly keep in print a complete catalogue, containing the names of all the numerous productions under the control hereof, owing to the numerous additions and other changes which are continuously (almost daily) being made to and in the list. To make a written list, as it at present stands, would take about a couple of months, and cost over £30, for there are more than 2,000 productions of a single living composer under the protection of the office. But since 1875, if any programme containing the names of the compositions proposed to be produced at any public entertainment (of which the place and date must be stated), has been submitted to this office, together with 2s. 6d. fee (stamps), all the information required in connection therewith which may be within the province or knowledge of the office has been, as a rule, immediately furnished, with the view to preventing any payments under the statutes being incurred for infringements. You state in your article, that "an amateur vocalist who sings a song for nothing, to benefit a charity, is treated by Mr Wall as a criminal." I certainly do not recognize

as "charity" concerts many that are "so called," but view them rather as vanity concerts, and treat them accordingly.

On the other hand, there are certain annual public concerts which I well know to be truly such, at which (like the one referred to in the programme herewith enclosed) any productions (words or music) are freely performed, and the words printed by consent. I cannot understand how I can be said to treat as a "criminal" an individual to whom I make a demand for a payment legally incurred, and against whom civil proceedings are commenced, and if necessary continued, when such claim is resisted. But if such person were to take similar liberties (whether under the cloak or plea of charity or not) with the wares of a baker, coal merchant, or blanket seller, as are taken with my "property" (which is generally more dearly purchased), I fear that he would then undoubtedly be treated as such. I purchase for the sake of making profit, and (as the circulars of this office, published by thousands, show) consent to the public performance of any song under my control, which may be (and may have been ever since the office was established, in 1875), as a rule, obtained from me on pre-payment of a fee of five shillings (stamps) for each performance. As a rule, performing rights only, and not "copy" rights (that is, printing rights), are purchased by, and belong to the office managed by me, and whether fifty or 50,000 copies of a song are sold by the publisher is immaterial to the proprietor, who owns merely the performing right. Before a person enters a court, either of law or justice, perhaps it would be well to hang up on a peg outside all sympathies, feelings, sentiments, and prejudices.

With regard to the action "Wall v. Taylor," and likewise "Myself v. Martin," as the same are still *sub judice*, I refrain at present from making any comment, merely remarking that a rule *nisi* has been granted in each case, on the grounds of mis-direction by the judge to the jury, and that the jury's verdict was against the weight of evidence.

HARRY WALL.

Copyright Office, 8, Colebrooke Row.

## MAYORS' NESTS.

The Mayors of the realm appear to take special interest in the establishment of the projected Royal College of Music. "Alderman Hill, for example, our Mayor"—says a correspondent from Bradford—"lately called a meeting in his own parlour at the Town Hall, to consider what steps should be taken to support the scheme, a committee being appointed. As a result, our Mayor has forwarded to the Prince of Wales a cheque for £1,000, the first instalment from Bradford. *'The fact that at the same time preparations were being made for the opening of the Technical School, and other matters entailing considerable expense upon the town, was not without an adverse effect, as many were unable to subscribe so liberally as they otherwise might.'*" Our Mayor, however, is not without hope of being able to make a liberal addition.

That all Mayors are musicians is as well known as that few musicians are Mayors. Nevertheless, at Leeds, hard by, we find a Mayor recalcitrant, and, therefore, less musical than is the case with ordinary Mayors. We read in the *Leeds Mercury*, with reference to a meeting summoned for the same object:—

"The Mayor, who had no hesitation in calling the meeting, was gratified to find that the formation of the Royal College of Music was being promoted by the wealthy and influential of the country. *It seemed appropriate that the matter should be placed in the hands of persons of high rank rather than in the hands of members of the industrial communities, who had suffered and were suffering from depression in trade. The effect of the movement would be rather an extension of recreation and amusement, the facilities for which we in Leeds were not deficient in, than of arts useful to an industrial community.* He quite agreed, however, with the foundation of such a college, for if music tended to the refinement and elevation of the people, it would have a greater tendency in that direction if it were taught in a superior than in an inferior manner."

This Mayor, facts staring him in the countenance notwithstanding, seems inclined to "look at home." We cannot but applaud this Mayor, who, although Sir Andrew Fairbairn, M.P., insinuated, at the Leeds meeting, that he was "veering round," shows no sign of veering at all. This Mayor, consequently, lays himself out fearlessly to public opinion—which is "fudge," in my private opinion. Let, therefore, this one Mayor receive his due. There are Mayors and Mayors—or, rather, Mayors and a Mayor.—Dr Blügg.

Campanini is organizing, at Parma, his native town, a benefit aid of the fund for erecting a monument to Garibaldi.





## SHUT OUT FOR WANT OF A KEY.

PUBLISHER BUMPUS.—Well, Professor, what have you brought this time?

PROFESSOR.—A grand fantasia, Sir.

PUBLISHER BUMPUS.—Humph! we have five hundred such in our lower cellars, our *oubliettes*, all in manuscript. We shall never print one of them. What is your theme?

PROFESSOR.—A theme from *Tristan*, Sir.

PUBLISHER BUMPUS.—Whose *Tristan*?

PROFESSOR.—Isolde's, Sir.

PUBLISHER BUMPUS.—Who's Isolde? Hum it.

PROFESSOR.—I can't hum it, Sir. It is quite different from themes that can be hummed. It is Wagner's—a leit-motive.

PUBLISHER BUMPUS.—Well, that's better than a heavy one. What key?

PROFESSOR.—It begins in A minor, Sir.

PUBLISHER BUMPUS.—Why the lesser third? How long does it remain in A minor?

PROFESSOR.—It does not remain, Sir, it diverges.

PUBLISHER BUMPUS.—I don't much care about themes that diverge. Our house has a strong objection to themes that diverge. What is the prevailing key?

PROFESSOR.—There is no prevailing key, Sir. Wagner has an aversion to prevailing keys.

PUBLISHER BUMPUS.—Don't it ever go into A with the greater third?

PROFESSOR.—No, Sir; it passes by it occasionally, but—

PUBLISHER BUMPUS.—I suppose your fantasia has another theme or two?

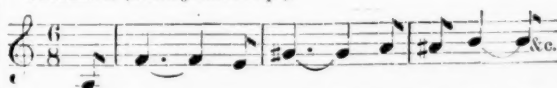
PROFESSOR.—No, Sir, it is the only theme; it is spread over the whole opera.

PUBLISHER BUMPUS.—And is the fantasia all in A minor, with the lesser third?

PROFESSOR.—No, Sir, only the opening—

PUBLISHER BUMPUS.—Have you brought your MS.? Show—

PROFESSOR (*showing manuscript*).—



PUBLISHER BUMPUS (*peruses attentively a page of the MS*).—Why, this is no key at all. Does it go on to the end in the same way?

PROFESSOR.—Yes, Sir; Wagner does not admit of keys.

PUBLISHER BUMPUS.—Our house can't do without keys. Take it to Wall. It's of no use to us. [*Exit Publisher.*]

PROFESSOR (*solus*).—There's no dealing with this Bumpus. Wall's a good idea though. I'll show it to Wall, and if he won't have it, I must go to the wall. [*Exit dejected.*]

THE statue of Auber, to be erected in Caen, has reached its destination.

THE Arcadia Theatre, St Petersburg, has been burnt to the ground. The fire broke out during a rehearsal. Fortunately, there were no lives lost.

A TABLET has been affixed to the house known as No. 8, Galerie-Strasse, Dresden, to commemorate the fact that C. M. von Weber occupied the second floor from the 28th September, 1822, to the day of his death. (He died in London.—Dr Blügel.)

BERLIN.—Schröder-Hanftingl's engagement at Kroll's is prolonged. Among the artists who have appeared with her is Naumann-Gungl, a widow, daughter of Joseph Gungl, the well-known composer of dance-music. She was much applauded as Valentine in the *Huguenots*.—The Central Skating Rink will in future be devoted to artistic purposes, to fit it for which the necessary alterations are being carried out. It will henceforth be called the Philharmonic. Some sixty members of Bilse's old orchestra are engaged, and from the 17th October will play four times a week—Wednesday being the "Symphony night." Anton Rubinstein's sacred drama, *Das verlorene Paradies*, conducted by the composer, is to be performed.

## TO CORRESPONDENTS.

SAGAMORE LE DESIROUS.—"Froll," or "Floll"—*les deux se dissent* (in the Outisles). Froll was a good knight of his hands, related to King Anguish by the mother's side, and to King Agwisance by the father's side—both good kings of their crowns.

## MARRIAGE.

On July 12, at St George's, Bloomsbury, by the Rev. F. Goe, Rector, CHRISTIAN WILHELM LUTHER, of Reval, Russia, to HELEN, daughter of A. Greiffenhagen, of 10, Upper Bedford Place, Russell Square.

## The Musical World.

LONDON, SATURDAY, JULY 15, 1882.

## MESSRS ASHDOWN AND PARRY.

THE long continued partnership between the original institutors of this esteemed and prosperous firm has been dissolved by mutual agreement, and, it is superfluous to add, under conditions acceptable to both parties. Mr Henry Parry retires, after a connection with the music-publishing trade of more than forty years, during which he has earned respect in equal degrees for his ability, integrity, spirit of enterprise, and uniform courtesy to every member of the musical profession with whom he has come into contact. Mr Parry retires, it need hardly be said, upon considerations not less ample than honourably claimed. The business is henceforth to be carried on exclusively by his late associate, Mr Ashdown, under the new style of "Edwin Ashdown;" and that the firm hitherto recognized as "Ashdown & Parry," directed by one in all respects so thoroughly competent and experienced, will maintain to the full its high reputation may be taken for granted.

## Cyclical Reminiscences.

No. 2.



E. Hall.

Copia vera.

## GEORGE ALEXANDER MACFARREN AT MANCHESTER.

(From the "Manchester Examiner and Times," July 5th.)

Professor Macfarren yesterday distributed the prizes to the Manchester students of the Royal Academy of Music. The circumstances were of more than ordinary interest, for it was the eminent composer's first visit to this city, and it was ominous that this should fall on the eve of the sixtieth anniversary of the foundation of the Academy with which Dr Macfarren's name is so honourably connected. There was, no doubt, some curiosity in the audience to see the gifted musician whose operas, cantatas, oratorios, &c., were familiar in, to use his own phrase, our "very musical city." It is probable, however, that beyond this there was a hope that something would be said by a man than whom none has a better right to speak on a subject which at present concerns the Academy of Music very closely indeed. Sixty years to-day the Academy has been working through divers vicissitudes of fortune to further the musical education of the country; and it was natural that men who knew of its history and its success should wish to hear something said with regard to the comparative merits of the old institution and the Conservatory now being created. Dr Macfarren, however, made no reference to the subject directly, and yet indirectly his address was, if a vindication can be said to have been wanted, a complete vindication of the Academy and its work. Musical people will not need to be reminded that it was within its walls that Arabella Goddard acquired her facile mastery of the piano,\* or that it gave Arthur Sullivan the knowledge which enabled him, on his entrance at Leipsic, to produce music at once original and beautiful. Dr Macfarren mentioned in his historical retrospect that from 1868 to the present time—from the date when the professional element was admitted into the school—the average of pupils had increased from between 60 and 70 to between 400 and 500. Among these, as we all know, have been some of our foremost contemporary vocalists, and it must be remembered, too, that a large part of its useful work has been to cultivate hundreds of sweet voices which would otherwise have been lost among the valleys of Wales. It would be a pity if the high position the Academy has attained were to be overshadowed by a Conservatory to be established under august patronage, and by a national subscription. It is not inconsistent to wish success to the projected Royal College of Music, and yet to hope that the old institution may continue to do good and prosper.

[\* This is a mistake on the part of our able contemporary. Arabella Goddard was never a student in the Academy of Music, though she did more than any other public performer to spread the fame of the concertos and pianoforte compositions in general of Sterndale Bennett, whose early and long connection with the institution of which he was for some years "Principal" is one of the most emphatic and enduring testimonies to its worth as the medium of promulgating what is highest and most estimable in art.—OTTO BRAD.]

—o—

## A WIMBLEDON SILVER SHIELD.

Description of Silver Shield manufactured by Hunt & Roskell, 156, New Bond Street, for Messrs Brinsmead & Co., 18 and 20, Wigmore Street, and presented by them for competition at the Wimbledon Meeting, 1882.

A pointed shield charged with St George's Cross, between the arms and at the foot of which are panels containing representations of five great British battles, showing the respective principal incidents, viz.:—

1. Landing of the Romans; standard-bearer leading the Romans ashore. 2. Battle of Hastings; the death of Harold. 3. Battle of Agincourt; King Henry V. defending his brother Clarence. 4. Battle of Blenheim; surrender of Marshall Tallard to the Duke of Marlborough. 5. Battle of Waterloo, with the Duke of Wellington in the foreground.

AVERRÖES.  
AVERRÖES.  
AVERRÖES.



This series illustrates the progress of arms and armour, from the skins and shields of the Ancient Britons, through the mail of the Saxon and Norman periods, to the full development of plate armour in the fifteenth century, its disuse, and the general adoption of firearms. In the centre is a small panel with the characteristic device of the National Rifle Association surrounded by a wreath of olive and palm, symbols of peaceful victory. The upper arm of the cross is occupied by a bard chanting the praises of military achievements, above which, on a ribbon in raised letters, is the title of the prize, "The Brinsmead Challenge Shield." The remaining decorations are the monogram of the National Rifle Association, with rifles, oak wreaths, &c.

Chacun à son goût.



AVERROES.—To *Parsifal*?

AVERROES.—By no means.

AVERROES (*aside*).—He's half mad!

AVICENNA.—By all means! To *Parsifal*!

AVICENNA (*aside*).—Poor fellow!

AVICENNA.—He's quite mad.

(*Exeunt severally.*)

## CONCERTS.

THE Musical Artists' Society, which, existing for the production of new works by English composers, has a strong claim upon sympathy and support, gave its twenty-sixth concert in the hall of the Royal Academy of Music on Saturday evening. Several novelties were presented, all, in some respect or other, justifying the decision that gave them a place in the programme. This may especially be said of a sonata in F sharp minor for piano and violin, the work of Miss E. M. Lawrence, who had Herr Weiner as her associate in its performance. The slow movement of the sonata is really a creditable effort, nor can any charge be brought against the *finale* on the ground of wanting clearness. Miss Lawrence will do well to persevere as a writer of chamber music. A sonata for piano and violoncello, by Mr E. Sharp, while giving evidence of industry and skill, lacked the inventive essential to such a work. That this was completely absent we do not say, inasmuch as there were points in both *scherzo* and *andante* worthy special notice. Mr Sharp was assisted by Mr Z. Libotton. Some clever variations for organ on a Handel theme, capably played by Mr Turpin, placed the talent of Dr W. Creser in an advantageous light; but the success of the evening fell to Mr Walter Macfarren, whose sonata in F, for piano and violin, entrusted to Miss M. Gyde and Mr Ralph, met with a very favourable and well-deserved reception. This work, one of the most sympathetic that bear the composer's name, was played admirably. The vocal pieces were allotted to Miss Madeline Ashton, Miss von Hennig, and a choir conducted by Dr Leeds-Bradford. Miss Ashton introduced three songs by the German composer Wolff, with English words by Mrs Ashton. Miss von Hennig brought forward a song, "Passed to Heaven," by Duncan Hume.—P. G.

MILLE THÉRÈSE CASTELLAN, a distinguished lady violinist, gave a concert on Friday afternoon, July 7th, at Lancaster Gate (by permission of Mr and Mrs Owen Lewis), which was well attended. She herself took but a modest part in the proceedings, being satisfied to begin them with a sonata by Porpora, for violin and piano (Signor Samuelli), to close them with a Polonaise by Vieuxtemps, and, meanwhile, to play one or two *obbligati*. Milde Castellan erred in the direction of self-effacement. We mean no disparagement to the other artists in saying that she was on this occasion the chief attraction, and should have occupied a foremost place in the programme with some important solo. Happily, her talent needed no demonstration, being well-known and frankly recognized. Milde Castellan had able assistance. There was Mr George Grossmith, for example, to make the solemn and silent morning audience laugh as he discoursed on "What is music?"—and who told many a serious truth under the mask of fun. Then there were Misses de Fonblanque, Le Brun, and Elliot, each with pleasing songs, those sung by the first-named lady comprising two introduced by her at Sir Julius Benedict's concert, composed by Mr Cowen, in one of which, "I think of all thou art to me," he even measures swords with Signor Tosti, whose setting of the same verses has been made familiar by Mr Santley. Avoiding comparisons, it may be said that interest arises from noting the very different manner in which the two musicians have treated the same subject.\* Miss de Fonblanque, as also the two ladies whose names we have associated with hers, contributed largely to the general success. The male vocalists were Isidore de Lara, Campobello, and Ghilberti; the solo pianist (also male) being Tito Mattei. Gelli, Samuelli, and Romili acted as accompanists.—P. G.

SCHUBERT SOCIETY.—The seventy-first and last concert of the sixteenth season took place, on Thursday evening, July 6th, at Langham Hall, for the benefit of the director, Herr Schubert. The programme was miscellaneous, beginning with Beethoven's Grand trio in B flat, for pianoforte, violin, and violoncello, played by Herren Hause, Otto Booth, and Schubert. The other concerted piece was a quartet by Raff, played by the same gentlemen with the addition of Herr Witt (viola). Solos on the pianoforte, violin, and zither were given during the evening by Herren Hause, Otto Booth, and Von Goutta. Herr Schubert introduced a composition (MS.) of his own for the violoncello, the melodious theme of which, and its musicianly treatment, so pleased the audience that he was compelled to repeat it. The singers were Mesdames Dukas, Vogri, and Frith; Misses Foresta, Fitzgerald, and Ronayne; MM. de Monaco, Isidore de Lara, Frith, Dyved, Lewis, and Mackey. The concert, altogether, gave perfect satisfaction to a numerous audience, and was one of the most successful of the season.

\* Nevertheless, the composer of the Scandinavian Symphony must beware of overleaping discretion. To "measure swords with Signor Tosti" is no small adventure. Quentin Durward "measured swords" with Dunois; but the swords, being of equal length and sharpness, were speedily re-scarbarded.

—Dr Blüde.

MR WALLWORTH'S *matinée musicale* held on Saturday, July 8th, at his residence Wimpole Street, was successful in attracting a large audience as well as in the performance of a varied programme by his many intelligent pupils, among whom we can single out for especial praise, Mr MacDonnell and Mr. T. W. Price, the former exhibiting a beautiful tenor voice, and the latter a legitimate barytone, both being heard to advantage in a selection from Mr Wallworth's opera, *Kerin's Choire*, favourably produced, it may be remembered, in March last at the Adelphi Theatre, when its merits were discussed in *The Musical World* and other journals. Among the lady pupils who distinguished themselves on the present occasion were Miss Edith Ray, who rendered Signor Schira's "Sognai" charmingly, Miss Pauline Featherby who sang Rossini's "Di tanti palpiti," Miss Edith Aloof who gave Sterndale Bennett's "To Chloe in sickness," Madame Pelletier, Misses Eleanor Crux, Evelyn May, Louise France Rossiter, Florence Major, Ellis Walton, and Kate Forster, and among the gentlemen were Messrs C. H. Victor, and C. Parker. Mr Wallworth himself only contributed one song, Mozart's "Per questa bella mano," in which the *obligato* flute accompaniment was played in perfection by Mr Barrett (of the Royal Italian Opera). The programme was varied by Mr H. Parker playing on the pianoforte a Sarabande of his own composition, and Miss Alma Sanders a fantasia on American airs. The concert concluded with Rossini's "Dal tuo stellato" (*Mosé in Egitto*) sung with remarkable precision by Mr Wallworth and his pupils. The accompanists were Miss Alma Sanders and Mr Henry Parker.

MR F. B. JEWSON, the esteemed professor of the pianoforte at the Royal Academy of Music, gave a *matinée musicale* at his residence, Manchester Street, on Saturday, July 8th, when, among other attractions offered to his friends, were two movements from a trio (for pianoforte, violin, and violoncello) of his own composition played, *con amore*, by Miss Ellam, Mdme Dunbar Perkins (Mrs Frederick A. Jewson), and Mr W. C. Hann. Judging from these excerpts (andante and allegro), we are inclined to place Mr Jewson's trio in the same high category as his concerto, played with so much success by Miss Dinah Shapley at a recent concert given by the students of the Royal Academy of Music at St James's Hall. The trio was received with every demonstration of favour, and we trust soon to have the pleasure of hearing it in its complete form. Mdme Dunbar Perkins afterwards played a *Rêverie* by Vieuxtemps and a Mazurka by Wieniawski, in each exhibiting beauty of tone and perfection of mechanism. Miss Edridge in Liszt's "Spinnerlied," Miss Smyth in two studies by Sterndale Bennett, and Mr S. Wiggins in Chopin's "Berceuse," proved themselves apt pupils of an excellent master, who (from the legitimate style of their performances), we are under the impression, must be Mr Jewson. The programme was varied with some excellent singing by Mrs Harvey, Miss Carreras, and Mr Miles; solos on the violoncello by Mr W. C. Hann, and on the pianoforte by Miss Dinah Shapley; Mr Seymour Smith contributing an amusing musical sketch, entitled "A dinner party."

Mdlle FIORETTI gave a *matinée musicale* at the large room of the Grosvenor Hotel, on Thursday, July 6, and proved herself a pianist of high attainments by her performance of a trio by Haydn, in conjunction with Mdlle de Bono (violin), and M. Albert (violoncello), as well as in Osborne and de Beriot's duo for pianoforte and violin (with Mdlle de Bono) on airs from *La Favorita*. Mdlle Fioretti was assisted by Mdme Liebhart, Mdlles Beata Francis and Olga di Morini, Signors Villa, Ria, and Zoboli, as well as by Mr Eistore, an amateur, who displayed an excellent voice and distinct articulation in Gounod's "Maid of Athens." Several admired pieces were "recited" with effect by Miss C. Duvernay, and Mr Lin Rayne. Solos on the pianoforte were also given by Signor Tito Mattei, on the violin by Mdlle de Bono, and on the violoncello by M. Albert, the concert terminating with the well-known quartet from *Rigoletto*. Signor Sala accompanied.

MISS HELEN HOPEKIRK gave a pianoforte recital at the Marlborough Rooms on Tuesday, July 4. The following is the list of pieces the clever young artist selected for the occasion:—

1. Faschingsschwank aus Wien, Op. 26, (Schumann); Sonata, Op. 26 (Beethoven). 2. Lieder ohne Worte (Mendelssohn); Momeus musicaux, in A flat and F minor (Schubert); Prelude and Marcia Fantastica (Bargiel); Nocturne, in E, Etude, in G flat, Two Mazurkas, Valse, in A flat (Posthumous), and Ballade, in A flat, (Chopin); Romance, in E flat, and Valse Caprice, in E flat (Rubinstein). 3. Romance, "O du mein holder Abendstern," and Processional March (*Tannhäuser*) (Liszt).

THE MISSES HUNTINGTON'S MATINÉE MUSICALE.—An agreeable "hour of music," arranged by the Misses Huntington, took place, by permission, at 37, Wimpole Street, on Monday afternoon, July 10th, when a large and distinguished assembly gathered to hear the singing and pianoforte playing of the charming sisters. Miss Effie Huntington, besides sympathetic accompanying, gave examples of her technical skill by performing Schumann's "Kreisleriana" and

"Soirée de Vienne" (Schubert-Liszt); while the vocalist, Miss Agnes Huntington, sang the popular *aria* from *La Cenerentola* with power and flexibility, and was further heard in another style by rendering German songs, of which Schubert's lovely "Ungeduld" was last in the selection. Lady Simeon, Mr Faber, and Mr and Mrs Atherton Furlong, usefully varied the programme; while Miss Kellogg, in place of the Hon. Alex. Yorke (an absentee), "recited" with her accustomed dramatic effect.—B.

#### PROVINCIAL.

CHELTEMHAM.—A pianoforte "Recital" by the pupils of Mr Ricardo Linter was given in the Rotunda on Tuesday afternoon, July 11th. The room was filled with friends of the pupils, and the programme a long and varied one, carried out with but few omissions, was listened to with the greatest interest. The "Recital" opened with a duet on two pianofortes—Benedict's *Der Freischütz*, brilliantly played by Miss J. Hunt and Mr Linter, and concluded with Raff's duet for two pianofortes, *Chaconne*, performed by Mr Linter and his daughter, Mrs W. H. Coles, and many of the pupils were from the school of the Misses Robinson, Alston Court. Want of space compels us to omit details, but we must single out for especial praise the performance by Misses Hunt, Finnemore, and the sisters Homer, of Chopin's Posthumous Mazurka, (arranged by Sir Julius Benedict for four performers on two pianofortes), and of a *Lied ohne Worte* (Mendelssohn), by Miss Finnemore. In short, Mr Linter's pupils did credit to themselves and their instructor, general approbation being expressed at the improvement made during the past term.

#### HOW THE MATTER STANDS.\*

After clamouring a long time for a new Théâtre-Lyrique in Paris, we are now threatened with two Opéras-Populaires. We might almost think so, on considering the efforts made in that direction, and I believe no one would be sorry. At any rate, it may serve a purpose to acquaint your readers with the true state of the question, which, as you are aware, has its little Belgian element.

I spoke to you some time ago of a scheme for establishing a theatre on the Place de la République, on the premises of the old Grand Café-Parisien, now partly occupied by a panorama; the funds to be supplied by a syndicate of Belgian bankers and financiers, who confided the artistic interests to M. Paul Ferry, ex-dramatic agent, ex-theatrical journalist, and ex-manager of the Grand-Théâtre, Havre. M. Paul Ferry's capabilities inspired me with only very moderate confidence, and I augured nothing good for the undertaking. In this state of affairs, and when the promoters had written to the Municipal Council soliciting a grant of 300,000 francs reserved for the foundation of a Popular Opera, a new combination suddenly started up. Sig. Vianesi (formerly conductor at the Théâtre Italien) and M. Hartmann (publisher of Massenet's works) purchased from M. Ballaude (manager of the Théâtre des Nations) his lease of the building erected on the Place du Châtelet twenty years since for the Théâtre-Lyrique, when the disappearance of that theatre and of all the others resulted from the wholesale destruction by M. Haussmann of the Boulevard du Temple. Once in possession of a theatre—always a difficult thing in Paris—MM. Vianesi and Hartmann entered into partnership with M. Ritt, formerly co-manager of the Opéra-Comique with M. Leuven, in their turn soliciting the Municipal Council for the aforesaid grant—the first object naturally in the mind of every proprietor of a new lyric theatre.

Meanwhile, your compatriots, enlightened, without doubt, as to the real value of M. Paul Ferry, had somehow put him aside, but without renouncing their scheme. On the contrary, they still cherished the idea of erecting a theatre at one of the corners of the Place de la République (an excellent position, by the way, for an enterprise of this description), and it is now announced that M. Victor Jourdain, Member of the Brussels Stock Exchange, and M. Emile Lhoest, director of a financial paper, *L'Economie*, have come forward as direct candidates for the grant, assuring the Municipal Council that, if it is awarded, they are prepared to open their theatre on the 1st January next. Such is the state of matters at present. Which will win, the Ritt-Hartmann-Vianesi, or the Jourdain-Lhoest, combination. I am not in a position to decide; but, in the absence of other musical news, I thought that a brief review of a question affecting materially the future of musical art in France might not be uninteresting.

ARTHUR POUGIN.

\* From the *Guide Musical*.

## ROYAL ITALIAN OPERA.

A little bit of operatic history has just repeated itself. Years ago, when Gounod's *Faust* was making a sensation in Paris, the then director of Covent Garden crossed the Channel to witness it, came back, and produced something else. It is said that he thought only two numbers remarkable—the Old Men's Chorus and that for the Soldiers. Next, Mr Mapleson took note of the opera, differed in opinion from the late Mr Gye, brought it out with triumphant success, and had the satisfaction of seeing his rival follow eagerly in his wake. That is the historical episode which, with some variation, has been played all over again. Seven years have passed since another *Faust*—called, for distinction sake, *Mefistofele*, and being an amended version of a work heard at the Milan Scala in 1868—was triumphantly produced at the Teatro Comunale, Bologna. *Mefistofele* drew to itself no little attention at the time, and must have come within the cognizance of our English managers, whose subventionless condition enforces an "anxious polycsophy" as far as new and attractive works are concerned. Again Mr Gye let the opportunity slip, and once more Mr Mapleson seized it, bringing out *Mefistofele* at Her Majesty's Theatre in July, 1880, with a result which redeemed a theretofore disastrous season from utter failure. To complete the parallel, Boito's opera was played at Covent Garden on Tuesday night, amid indications of popular satisfaction quite decided enough to warrant a belief that it will prove, like Gounod's work, a trump card in the managerial hand. Right-minded people cannot but be gratified when the claims of a good thing obtain wider and wider recognition; but in this case there are special reasons for pleasure. Only one Italian operahouse remains to us, and the production of *Mefistofele* at Covent Garden means nothing less than its preservation on the English stage. This is really something for which to be thankful, since Boito's opera presents itself not only as a work containing much beauty but as a valuable exemplification of a fact which, though proved many times, seems to need proof continual, namely, that progress in lyric drama is possible on the basis of long-recognized law.

It would be superfluous to treat *Mefistofele* now as a work requiring description and criticism. We discussed it to exhaustion two years ago, and it was played often enough for familiarity during the heyday of success. Enough if we indicate one or two points which will serve as reminders of the rest. The opera it may first be observed, has as much right to be called "Scenes from Goethe's *Faust*" as Schumann's composition of that name. Ostensibly its argument turns upon the wager made between the Powers of Good and Evil with respect to Faust, who occupies the place of Job in the Old Testament poem. Really, however, the question of the wager becomes of such secondary interest that we recognize only a group of scenes loosely connected, and each more or less dependent upon itself for interest. Dramatically, therefore, and from a constructive point of view, *Mefistofele* is weak. But Boito, who, like Wagner, is his own poet, did not vainly count upon the innate resources of the portions carved by him from Goethe. He knew that the "prologue in heaven," the temptation of Faust; the garden and prison scenes; the Walpurgis Night; the classic episode on the banks of the Peneus, and the death of Faust had only to be treated in a poetic vein, with Italian vivacity and picturesqueness, in order to atone for their lack of cohesion, and leave a large balance on the side of positive merit and consequent satisfaction. That the poet composer successfully worked out his just idea need not be said. The libretto, taken scene by scene, is full of charm, and the music presents a happy blending of modern spirit with recognized form. Some observers affect to see in *Mefistofele* a work constructed upon Wagnerian lines. We do not deny a resemblance to certain features in Wagnerian opera, but, generally speaking, those features are no more distinctive of Wagner than of other composers his contemporaries. That there is an affinity between *Mefistofele* and the full-blown modern Teutonicism of *Tristan und Isolde* we emphatically deny. The two things are wide as the poles asunder, alike in principle, practice, and effect. Boito's opera is simply Italian opera modified according to the requirements of the present day—requirements which make servants of forms instead of permitting them to reign as masters; which give the orchestra its due place as a medium of expression, and which insist upon a connection between the word and the tone, with due regard to the essential laws of each. The success of this work is an answer to the revolutionists who would sweep away lyric drama as we know it and re-construct *de novo*, according to principles which are but the mushroom growth of a night. Surely far better is *Mefistofele*, an offshoot, fostered by the sun of to-day, from a sturdy stem rooted in the past, than the brand-new *Tristan*, with its philosophically recommended stage and orchestra, the one unvoiced, the other "Anguished."

Boito's work was put upon the Covent Garden stage according to a just perception of its claims. It is a spectacular opera, and as

such Mr Gye treated it, doing so, moreover, with a liberality worthy the traditions of a house whose splendour is historical. Some of the scenes were magnificent, among them that of the Easter Sunday holiday at Frankfort, with its lively groups of citizens and soldiers, knights and ladies, and its stately cavalcade. Still more effective was the scene on the Brocken. This, indeed, taken with the extraordinary spectacle of the demoniacal revel, deserves a place among the greatest of stage pictures. Not further to particularize, and waiving criticism based on matters of trifling detail, it should be said that the liberality and taste of the management did all that was possible for *Mefistofele*, which, as a spectacle alone, is worth going to see. The orchestra and chorus had been thoroughly trained for the work they had to do, scarcely an *ensemble* showing signs of weakness, while some of the leading parts were capably sustained. It will at once be assumed, and with justice, that the Marguerite of Mme Albani was an interesting performance. Comparison is naturally invited between her conception of the part and that of Mme Nilsson, but no need exists to enter upon it. Each lady takes her own way, and amateurs will certainly not be indisposed to follow Mme Albani as she depicts the love and death of Goethe's pathetic heroine. The Canadian artist was most successful in the prison scene, where her dramatic intensity and power of touching expression had full swing. Few who heard it will soon forget the delivery of Marguerite's lines, in which she tells Faust of her crime, and, in distraught fashion, gives directions for the burial of herself and her victims. As Helen of Troy, Mme Albani's task was much more easy. She sang the music with the taste and skill that never desert her, and in both characters wrote her name large upon the page which records the history of the opera. Signor Mierzvinsky being evidently indisposed, his Faust, both in a vocal and dramatic sense, may justly claim to be judged by a second hearing. M. Gailhard filled the title rôle with excellent judgment and effect. His task was most onerous and responsible, since an inferior Mefistofele is a fatal blot upon any representation of this opera, however good it may be otherwise. Specially admirable was M. Gailhard's delivery of the characteristic air in the cell scene. This stamped his performance at once as a success, and secured an encore. In the Walpurgis scene M. Gailhard was not less excellent, while, generally speaking, he proved his right to share with the creator of the part, Signor Nannetti, in the honours of a successful presentation. Mlle Tremelli played Marta and Pantis efficiently, and completed a quartet of artists who, in the beautiful concerted piece which ends the garden act, showed that they could work together so as to leave room for very little criticism. The success of the performance, as a whole, was undoubted, genuine applause and re-calls being frequent. For much of this result let credit be given to Signor Bevilacqua, who conducted with ability, and obtained the well-deserved honour of a special call.—D. T.

[The opera on Thursday was Gounod's, with Adelina Patti's Margaret—always exquisitely vocal, touching, and dramatic. Last night *Mefistofele* was repeated. This evening the *Prophète*.—D. B.]

—o—

## THE CHAMPAGNE RING.

(New Version of Old Opera.)

Banqueting Hall. Madame Lucretia and Guests carousing.

MADAME LUCRETIA.—And you find the Heidsieck to your taste?

FIRST GUEST.—Excellent! Behold my fifth glass. [Drinks.]

MADAME LUCRETIA.—And you prefer Mumm's extra dry?

SECOND GUEST.—This finishes my second bottle. [Drinks.]

MADAME LUCRETIA.—And you cleave to Pommery and Greno?

THIRD GUEST.—To the end! I have taken nothing else. [Drinks.]

MADAME LUCRETIA.—And you have dipped deeply into Roederer?

You have all chosen brands of equal value?

OTHER GUESTS (drinking deeply).—We have, we have!

MADAME LUCRETIA (aside).—At length, I have them in my power!

(Aloud.) Know, then, that your hours, nay, your minutes are numbered! [Awful melodramatic music commences.]

GUESTS (aghast).—What! You surely joke?

LUCRETIA.—You shall be the judges of the jest! You have taken

freely of rare champagnes of well-known growers.

GUESTS (reassured).—We have! See the brands upon the corks—

LUCRETIA.—All forgeries! (General collapse.) Ha, ha, I triumph!

Know that every drop of wine that you have drunk this night has

come from the cellar of Brown—

GUESTS (terror-stricken).—Oh, horror!

MADAME LUCRETIA.—At thirty shillings the dozen!

[Guests die in agonies. Tableau and Curtain.

Punch.]



## CHERUBINI.

(Continued from page 287.)

Halévy, also, in his *Etude* on Cherubini, has made some remarks on *Démophon* which are not deficient in correctness, and which, while partly imputing the non-success of the work to the manifest weakness of the book, attribute to the musician his fair share of the failure:

"... Fortune," he says, "advanced to meet the young composer. Society, the poet, and the theatre, favoured his dearest wishes. Marmontel handed over to him his book; it was a *Démophon*. Everything smiled on Cherubini; everything with which he had to do seemed destined to prove successful. And all did prove successful, except *Démophon*. Neither drawing-room triumphs, nor the favourable prepossession felt for the young beginner, nor even the real instances of merit in the music, were able to rise superior to the coldness of the subject; the composer appeared to have been frozen by the poet. I am sorry that, on coming to Paris, Cherubini fell into the hands of Morellet and Marmontel. I wish his good genius had taken him to Sedaine. The old author of *Richard Cœur de Lion* would have perceived what was needed by the young foreigner, anxious about the road he ought to choose; he would have supplied him with a good and thoroughly musical drama, for which Cherubini would have found grandly and nobly inspired strains. Cherubini's first essay would thus not have been wanting in brilliancy and we should possess one fine work the more. What befel Cherubini was what might befel a traveller who, cast into the midst of a great city he did not know, should ask grand nobles and clever people, who never went out except in a carriage, to tell him the way; though actuated by perfect good faith, they might very well direct him wrongly and cause him to go astray. A good member of the middle classes who goes on foot and walks about the streets, is worth a hundred times as much."

"There was, certainly, great instrumental merit in *Démophon*. There were some fine choruses. The composer was already laying the foundations of a new school and style. But the public could not appreciate these things, and then there was the absence of inspiration. I wish, for Cherubini's sake, that he had been advised by some one not to break abruptly and totally with his beautiful Italian school. Had the subject he was treating allowed him to put in his new opera pieces like the trio in his *Ifigenia in Aulide*, or in the style of the quartets he was at that very moment writing for *I Vaghiatori felici* and for Gazzaniga's *Don Juan*, his success would have been immense."

It is certain that one of the causes which brought about the non-success of *Démophon* is attributable to hesitation on the part of the musician. Despite his Italian descent, Cherubini may be reckoned among the successors of Gluck. With a mind full of the effects of the revolution which dramatic music had just undergone in France, placing himself on the side of the reformers, and according dramatic expression all the importance it deserved and which people were beginning to give it, he wanted, suddenly, without gradual transition or preparation, to abandon the purely Italian style he had previously followed, and openly display the flag of the new school. But he could not execute his project without feeling his way a little, while, moreover, despite himself, the old Adam sometimes re-appeared, and was seen sacrificing, almost without suspecting it, to the gods of his early years. Hence certain discrepancies and an inevitable inequality in the entirety, as such, of his work, which appeared somewhat composite, and in which, on account of too great an amount of reflection, the inspiration lacked abundance and spontaneity. At a later period, after this first attempt to fuse Italian melodic richness and French dramatic reason, when he shall have acquired the suppleness and firmness in which he is yet deficient, Cherubini will write the beautiful and powerful works *Lodovica*, *Médée*, and *Les Deux Journées*, which characterize his virile genius and have placed him so high in public esteem. After all, if we pre-suppose the direction taken by his mind on his arrival in France, he could not do otherwise than write a *Démophon*, or some equivalent score, that is to say—a work of transition and compromise, of a somewhat hybrid character, and forming, as it were, the connecting link, the suture, between his purely Italian, and his genuinely French, career. Henceforth, sure of himself and inured by this first battle, he will have no more hesitation, but march with a firm step to the conquest of the new countries of which he has caught a glance and which he is eager to possess.\*

\* Castil-Blaze has well indicated the hesitation characterizing Cherubini's

## V.

The mediocre result obtained from the production of *Démophon* was not calculated greatly to facilitate Cherubini's settling in Paris. He has himself described in the following terms the details of his position at this epoch:

"In 1786, I returned from London, where I stopped two years to write operas. On reaching Paris I went to my friend Viotti, with whom I resided down to 1791. I first supported myself on what I earned in London, but that was not much, and then on the trifle for which I agreed to write an opera in 1787 at Turin. On coming back to Viotti's in Paris, I composed *Démophon*, which was played at the Grand Opera in December, 1788. This work gave me author's rights, which did not bring in much, seeing that it was performed only eight times, and that even the little I made was swallowed up by what I had to expend for having unluckily taken it into my head to have the opera engraved at my own cost."†

The young composer's position was, therefore, not brilliant, and, while writing a Cantata entitled *Circé*, which, at the commencement of 1789, was sung by Rousseau at one of the concerts of the Olympic Lodge, he was not perhaps quite free from anxiety as to his future prospects in Paris.‡ Fortunately, an extremely important artistic event, with which Viotti was directly mixed up, was destined to afford him temporarily a certain livelihood and obtain him a position worthy of himself. I allude to the establishment of the Théâtre de Monsieur, which forms a date in the theatrical and musical history of France. Besides the three great theatres, the Opera, the Comédie-Française, and the Comédie-Italienne, (the last of which was beginning to be designated also by the name of the Théâtre Favart), frequented exclusively by the artistic and literary public, there was scarcely in Paris at this epoch half a dozen theatres. They were the Variétés-Amusantes, situated at the corner of the Rue de Lancry and the Rue de Bondy, that is, right on the Boulevard; the Théâtre des Beaujolais, which occupied in the Palais Royal the site on which now stands the theatre bearing the latter name; the Ambigu-Comique, directed by Audinot; the Grands-Danseurs du Roi, under the management of Nicolet, which afterwards became the Gaité; and, lastly, on the Boulevard du Temple, and quite near that edifice, the two small theatres, the Associés and the Délassements-Comiques. Astley's Circus, Séraphin's Ombres-Chinoises, Curtius's Exhibition of Waxwork, and two or three establishments of the same kind completed the series of public amusements offered to the Parisians, then, as now, madly fond of the stage; but, as we see, there were no more than nine real theatres opening their doors regularly to the public. It was then that a person, whom we certainly should not have expected to see in such a matter, thought of endowing Paris with a dramatic establishment such as Paris had never seen. This person, whose name was Léonard Autié, commonly known as Léonard, was the hairdresser of the young Queen, Marie Antoinette. Being very devoted to her (so much so, that he was mixed up, some few years later, in the episode of the flight to Varennes), he was not without a certain influence at Court, so that through the patronage of the Queen and of Monsieur, the Comte de Provence, brother to the King, and subsequently Louis XVIII., he obtained the patent for a new theatre, which was to be called the Théâtre de Monsieur, and in which three different kinds of entertainment—Italian opera, French opera, and comedy—were to be played simultaneously. But, when he had once his patent in his pocket, Léonard was doubtless rather puzzled. Such an affair was no trifling matter, and some experience in these things was necessary to set it going

first attempt in France: "*Démophon* marks the epoch when the musician changed his style. The author has not yet any settled system; the beginner navigates his bark between Gluck and Piccini. His airs, graceful and tender in expression, belong to the Italian manner, which he abandons directly a strong situation arises. We then have Gluck with all his vigour and animation, but with more elegant forms, as well as a richer and more varied orchestra." (*L'Académie impériale de musique*, tome I, page 509.)

† These lines are not taken from the Notice dictated to de Beauchêne, but from an autographic note written by Cherubini after the Revolution of 1830, and bearing the title: *Note relative à L. Cherubini, rédigée par lui-même*. This short autobiography contains scarcely four pages, and it is easy to see from the trembling and uncertain writing that he who penned it was seventy years old.

‡ This Cantata was again sung by Rousseau at a concert given in the Pantheon for the benefit of the celebrated vocalist, M<sup>lle</sup> Todi.

and manage it properly. Like a sensible man, Léonard went to Viotti, whom he had probably known at Court, and proposed that he should join him in the management of the new enterprise.

(To be continued.)

#### TESTIMONIAL TO SCHIRA.

DIREZIONE  
DEL TEATRO LA FENICE.

No. 368. Venezia li 24 Febbrajo, 1875.

Il brillante successo ottenuto in questo Teatro dalla sua opera *Selvaggia* confermò la riputazione ch'ella meritamente gode fra i Maestri di Musica.

La Direzione ammiratrice del talento che la distingue è lieta che continuati applausi abbiano rimeritato com'era giusto, il suo bel lavoro, e si augura non lontana l'occasione di assistere su queste scene alla produzione di qualche altro suo spartito, nella certezza di assistere a nuovo trionfo.

Con la massima considerazione.

La Direzione—

GIOVANNI LAZZARI.

GIUSEPPE CONTIN.

GIUSEPPE DR ZANNINI. G. BRENNI.

Il Segretario—

AL SIG. CAV. F. SCHIRA,

Maestro di Musica.

SALE OF AUTOGRAPHS.—An important sale of musical autographs took place the other day at Leipzig. Among the nine volumes, containing nearly 500 pages of sketches and scores by Beethoven, the manuscript of a triumphal march, the draughts of the symphony in C minor, of the music for *Egmont*, the Eighth Symphony, and the overture to *Leonore*, brought the largest sums, except one volume of eight pages, containing an orchestral march ("Zapfenstreich"), never printed, Mozart, Haydn, and Schubert, Weber, Liszt, and Chopin, did not excite very lively competition, autographs by the last named being bought by an agent of the Duc d'Anmale. The twelve autograph works of Mendelssohn, however, were eagerly bidden for. An unprinted chorus—"Jesus, my joy"—with orchestral accompaniment, was bought by a publishing house of Leipzig, and two compositions, an *Andante* and a *Presto* with *adagio*, never printed; bearing the date, "London, July 25, 1833," were secured in behalf of English collectors said to be closely connected with Royalty. Among the autograph letters were some by Meyerbeer, Auber, Verdi, Thalberg, William Sterndale Bennett, Jenny Lind, Napoleon I., Queen Victoria (in French), Queen Marie Therese, Johannes Huss, Lafayette, Marquise de Maintenon, Prince Talleyrand, Wallenstein, Charles Dickens, Georges Sand, Dumas the elder, Goethe, Victor Hugo, Humboldt, Linné, Schiller, and Voltaire.

A FEW STATISTICS.—Some of the Paris papers recently published the salaries received by the leading artists of the Grand Opera. The statements, says *La Musique Populaire*, are erroneous. The following are, according to the paper in question, the correct figures, but the reader must bear in mind that the artists are not paid when absent on holidays. Mme Krauss gains 15,000 francs a month, that is, with a four-months' holiday, 120,000 francs a year; Mlle Salla has 10,000 francs a month, with a two months' holiday, i.e., 100,000 francs a year; Mlle Richard, 3,000 francs a month, with a month's holiday, i.e., 33,000 francs a year; M. Lassalle, 12,000 francs a month, with a holiday of three months and a half; M. Maurel, 10,000 francs a month for five months; M. Villaret, 5,000 francs a month, or 60,000 francs a year; and M. Sellier 55,000 francs a year.—Here are last winter's receipts of the principal Paris concerts. Eighteen concerts given by the Société des Concerts du Conservatoire produced from 140,000 to 150,000 francs; Pasdeloup's Popular Concerts, 114,461 francs, or, as there were four-and-twenty concerts, an average of 4,769 francs for each one; M. E. Colonne, with twenty-two concerts, took 133,330 francs, or an average of rather more than 6,000 francs a concert; M. Lamoureux, with twenty-three concerts, took 62,000, or an average of 2,700 francs a concert. The receipts at M. E. Broustet's Grands Concerts are not exactly known, but may be considered something between 30,000 and 35,000 francs. Adding up the above, we find the sum paid by the Parisians during the period mentioned for Sunday concerts amounted to something like half a million francs, or £20,000.

#### MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The season has begun. The Etablissement and the Theatre have commenced their usual summer attractions. At the former, concerts are given from four to five in the afternoon, and in the evening a military band performs in the Kioske, under the direction of a new *chef*, M. Etasse, late bandmaster of the 8th line regiment, of which a battalion is always quartered here, and who, at the musical competition at Calais on Sunday week, conducted the Boulogne Société Comunale, which carried off the first prize of 400 francs (£16) and a large gold medal. At the Theatre M. Bérard, well known in Boulogne as an excellent actor, and whose name I mentioned favourably in *The Musical World* several times during the seasons of 1879 and 1880—has undertaken the management with the aid of an excellent *troupe* of artists, an efficient band, a good chorus, and accessories. On Saturday the opera was *Lucie*, the principal characters being well rendered by Mlle Levasseur (Ire chanteuse légère du Grand Theatre, Bordeaux), M. Solve (barytone from the Lyrique), and Walter, an old friend here. *Le Barbier* was the opera last night, when Mlle Levasseur charmed her audience as Rosina, giving in the Lesson Scene the Shadow Song from *Dimorah* with excellent effect. M. Idrac (tenor, from the Opéra Comique), was Almaviva; M. Solve, the barber; M. Degrave (from La Haye), Bazillio; and M. Walter, Dr Bartholo. Altogether, we must bid a hearty welcome to M. Bérard, and congratulate him on the efficiency of his *troupe*. *Faust* is to be given to-morrow, and several novelties are in preparation. There was a performance on Friday, by a Parisian *troupe*, of *Serge Panine*, of which, probably, you have heard.

X. T. R.

Boulogne-sur-Mer, June 28.

#### ELLEVIU.\*

Elleviou's glory still survives, though it is seventy years since the admirable artist left the stage. He has remained the model, the type, of an Opéra-Comique tenor, and we may unfortunately say that, while many tenors have succeeded him since 1812—the year of his retirement—no one has filled his place; not even Ponchard and not even Roger, despite the immense talent exhibited by each of the two. An exquisite actor and an accomplished singer, whose voice was something marvellous, and, moreover, handsome, elegant, and possessed of a fine figure, Elleviou united in himself a combination of qualities such as has never again been known.†

But he was not merely a great artist, and it is not of the singer that I shall speak to-day. He was, also, a kind-hearted, good, generous, and benevolent man, and the well-authenticated anecdote I am about to relate will furnish a convincing proof of this. Since the date of its first publication it has been related of several famous singers, but it is true exclusively of Elleviou, and it is right to render unto Caesar the things that are Caesar's. The following is the way in which the occurrence is described by a biographer. The scene was laid in the year X (1801), one fine summer's evening in the Champs Elysées, where a poor blind man used every day to instal himself before a wretched harpsichord, from which he drew discordant sounds for the purpose of exciting the charity of the public, with whom the magnificent site was then, as now, a favourite walk:—

One evening the unfortunate virtuoso, having exhausted his repertory, took up his bowl and shook it, but no sound greeted his ear in return. Hereupon he began desperately striking chords, then, folding his arms, he uttered, as a last cry of distress, the words, interrupted by sighs: "Nothing, good Heavens! Nothing, nothing, nothing! Who will help me to-day?" Suddenly a prodigy interrupted his sighs and lamentations. The keyboard, which his

\* From *La Musique Populaire*.

† It was Elleviou who created the leading male character in Méhul's *Joseph*, the success of which is now being renewed at the Opéra-Comique. The following observation in connection with this piece is attributed to the Maréchal Lefebvre, the Duchess noted for her fanciful orthography and strongly coloured conversation, and who, like her husband, the valiant Duke of Dantisc, rose from the ranks of the people. After seeing Elleviou in *Joseph* she is said to have exclaimed with naïf enthusiasm: "By golly, if Joseph was as handsome as that, it must be confessed that Madame Potiphar was a very great nunny!"

fingers no longer touched, sang an air unknown to him, and sang it, too, with a purity and breadth of sound which moved, as though under the influence of an awakening soul, all the fibres of the wretched instrument, causing them to vibrate harmoniously. The beggar-artist, astounded, uncertain, and charmed, did not dare stretch out his hand to make sure the miracle was real, but a woman's gentle voice whispered in his ear: "If you would vacate your chair, my dear colleague, our friend could continue his sonata more conveniently." More and more surprised, the blind man rose mechanically, and, guided by the lady, went and leaned on the breast-high railing which enclosed the cross-walk of the Cours-la-Reine. He was fortunate to occupy a position beyond which he could not be forced to go, for the few passers-by whom the remarkable talent of his substitute on the harpsichord had attracted were soon joined by a great many more, who enlarged the circle of listeners, augmented every moment by a fast accumulating crowd who streamed from all quarters to the point of attraction. On the approach of the first to arrive, the lady lowered her veil. She wore with much distinction a costume of irreproachable elegance. While the pianist, with his head bent down over the keyboard, continued to pour forth the pearls which stream through Steibelt's "Orange," the admiration of all eyes was divided between the young veiled lady and a charming fellow standing at the other side of the harpsichord. From time to time, he glanced over the crowd without impertinence but without embarrassment, like one accustomed to look people in the face. Though scrupulously dressed as a most refined *Incroyable*, he justified, by the ease of his movements and the gracefulness of his attitude, the follies of the fashion. The pianist finished the sonata and the applause burst forth. He raised his head and took off his hat to bow. He was the youngest of the three. "Really, he does not look eighteen," remarked one of the crowd. "He is one-and-twenty," answered a neighbour.—"Do you know him?"—"There are a good many of us who do, but all Paris is acquainted with the other." The questioner was about to continue but his neighbour, nudging him with his elbow, said: "Silence, the other is going to sing." Accompanied by the young pianist, the charming *Incroyable* sang the romance, "Une fièvre brûlante," from *Richard Cœur de Lion*. There was but one cry of enthusiasm from all present; only those in the front row could applaud; the others, too close together to clap their hands, adopted another plan: with an arm held up in the air, the women waved their handkerchiefs and the men their hats, which they stuck on the ends of their sticks. "I am fond of music and have heard the king of tenors at the Salle Feydeau, but I assure you Elleviou does not sing better," continued the person whose questions had been stopped a short time previous. And from mouth to mouth there reached the speaker the answer his neighbour had just given. "It is Elleviou! it is Elleviou!" The young veiled lady, without being troubled by the general emotion, went round the crowd. Holding out her hand to each person, she said: "For a poor blind artist, if you please." When she had finished, she went up to the blind man and delivered into his hands what she had collected. Tears filled his eyes. "It is not your charity which makes me weep," he said, "but what I have just heard." While the money was being collected, the pianist and the singers, avoiding the ovations with which they were threatened by numerous enthusiasts, made good their escape; the lady, who knew where to find them, managing to glide among the crowd, disappeared.

I asserted that the anecdote is true and I will now prove it is. To be assured of this, we have only to look through the papers of the day, which describe the occurrence with all kinds of details. But there is something better than this. After the papers the stage got hold of it and it was put to account by three vaudeville writers, Viellard, Lafortelle, and Chazet, in a short piece entitled *Le Concert aux Champs-Élysées* and played at the Théâtre Montansier. In it Elleviou appeared under the name of Blinval; his wife, under that of Mme Blinval; and Pradher, under that of Dupré, the three characters being sustained by Frédéric, the charming Caroline, and Xavier. The authors when publishing their piece headed it with the following notice, which cannot leave any doubt in our mind: "Elleviou was walking not long since in the Champs-Élysées with his wife, and Louis Pradher. Suddenly they stopped before a blind man, who was playing very indifferently on a bad instrument, but without obtaining anything from the pity of the public. Pradher took possession of the instrument, Elleviou sang, and his wife went round to solicit donations. They were soon recognized but they collected 30 francs which they handed the poor artist and then withdrew from the applause of the spectators. Such is the act of charity represented at the Théâtre Montansier. The authors are far from

attributing the success of their little piece to its own merit; so pretty a picture required only a frame and the subject was a success in itself." Another piece, *Le Forte-Piano ou une Soirée de bienfaisance aux Champs-Élysées*, inspired by the same incident, was played at the same time at the little Théâtre Mareux, situate in the Rue Saint-Antoine. Lastly, after the papers and the theatres, engraving in its turn appropriated the little episode, and Duplessi-Berteaux, one of the most justly famous artists of the period, published a curious plate, now become exceedingly rare, representing the concert in the Champs-Élysées, which is assuredly an interesting reminiscence from the life of a celebrated artist.

MAURICE GRAY.

#### —o— WAIFS.

Mdme Christine Nilsson, before starting on her American tour with Mr Abbey, will take at least a month's repose in Switzerland (near Geneva). She is still in London.

"Mr Carl Rosa"—says the *Times* of Thursday—"has engaged Drury Lane Theatre for a spring season of English opera, which will commence on Easter Monday next year, and will be, as heretofore, under his sole management." The engagement is with Mr Augustus Harris, lessee.

The report that Herr Hans Richter had resigned his position as conductor of the Imperial Opera, and other professional duties, in Vienna is, as we said when it was originally bruited, without foundation.

A Philharmonic Society has been established at Montpellier.

The brothers Corti will again be managers of the Scala, Milan.

The Teatro Carlo Felice, Genoa, will remain closed this winter.

Sabatini-Trafford has been singing in Cadiz, Xeres, and Cordoba.

Verdi's *Aida* has been performed at the Teatro Olimpico, Athens.

Bimboni's *Modella*, recently produced in Berlin, is to be performed at Prague.

Petrati is appointed professor of the organ and piano in the Istituto Rossini, Pesaro.

The manager of the theatre at Guatemala was lately at Milan, engaging a company.

Radecke is elected member of the Senate at the Royal Academy of Fine Arts, Berlin.

The work of repairing the Teatro Comunale, Trieste, will commence in August.

Franck-Duverney has selected *Gerusalemme* for her first appearance in St Petersburg.

The Municipal Council have accepted Bernard, as director of the Grand-Théâtre, Marseilles.

A zarzuela, *Los Hijos de Madrid*, with music by Señor Cereceda, has been produced in Barcelona.

Rosita Mauri intends to retire from the stage, with a view to entering into matrimonial bonds.

The young and flourishing Turolla has been singing at Ascoli Piceno, where she is much admired.

An Italian operatic company are giving a series of performances in the Teatro de Variedades, Malaga.

A comic opera, *Regina e Contadina*, music by Sarria, has been produced at the Teatro Fiorentini, Naples.

Maurice Strakosch has taken the Liceo, Barcelona, for an autumn operatic season with Donadio as chief soprano.

Gayarre the Spanish tenor, is engaged for Lent at the Teatro Apollo, Rome. ("For Lent" is good.—Dr. Widge.)

Quilez, pianist, has been appointed honorary professor in the Escuela Nacional de Música y Declamacion, Madrid.

The following artists are engaged for Havannah:—Carolina Ferni, Antonietta Pozzoni, Abrugnedo, and Giraldoni.

The ex-tenor, Palermo, has written for Bottesini two librettos, entitled respectively *Babele* and *La Figlia dell' Angelo*.

Out of five masses composed in commemoration of the death of Charles Albert, that by Bartolomeo Pozzolo has been selected.

Mr Barton McGuckin has been residing for the last few weeks at Colwyn Bay, North Wales, but returns to town on the 19th inst.

Miss Emma Abbott, so the *Musical Record*, Boston (U.S.), informs us, made a profit of 52,000 dollars this last season. (Glad n't.—Dr. Widge.)

A duel was lately fought at Zacatuas, Mexico, between F. Rosa, conductor of the Italian company, and Villani, barytone, the former being shot dead.



Joseph Antoine, ex-bandmaster of the Belgian army, now resident in Paris, with his brother-in-law, Victor Wilder, has received the Order of Leopold.

Teresina Singer is taking a short holiday at Sternberg, Moravia. Thence she proceeds to Gleichenberg, Styria, and then goes on to fulfil her engagement at Messina.

Bruschi-Chiatti, Mariani Flora, Gayarre, Nouvelli, Kaschmann, and perhaps Athos, are engaged for next season at the San Carlo, Naples. (Athos is hardly conceivable! Dr. Bridge.)

"Has anyone been at the preserves?" There was a dead silence. "Have you touched them, Jemmy?" "Pa' never 'lows me to talk at dinner." (O columns! Desperate!—Dr Bridge.)

"The man who does not advertise," observes the New York *Critic and Trade Review*, "has it done for him finally under the head of 'Failures in Business.'"—(Worse and worse!—Dr Bridge.)

The Saint Cecilia Society, Bordeaux, have given a performance of Hector Berlioz's *Damnation de Faust*, the solo vocalists being M<sup>me</sup> Brunet-Lafleur, M. Lauwers (barytone), and M. Lubert (tenor).

After a twelvemonth's leave of absence, Davidoff, the violoncellist, resumes the Directorship of the St Petersburg Conservatory, and a fresh engagement has been concluded with Brassin, the pianist.

Mr Edward Holmes gave an evening concert on Monday, July 10th, at the Royal Academy of Music. Several of his new songs were included in the programme, as well as a selection from the earlier pianoforte compositions of the late Mr Alfred Holmes.

ROYAL ACADEMY OF MUSIC.—The competition for the Parepa-Rosa gold medal took place on Monday. The examiners were Messrs Pinotti, Visetti, and Carl Rosa (Chairman). There were seven candidates, and the medal was awarded to Miss Hilda Wilson.

She sat down at the piano and cleared her throat. Her first selection was: "I cannot sing the old songs," and a gloom, colder and bleaker than a Sunday dinner in a pious family, fell on the company, when the stranger in the corner said: "And we trust you are not familiar with the new ones."—(Worst and worst!—Dr Bridge.)

THE LATE MR WEBSTER.—The remains of Mr Benjamin Webster were buried on Thursday at Brompton Cemetery. The hearse was followed by three mourning carriages, containing Mr William J. Webster, Mrs Webster, Mr Edward Lawson, Mr Arthur Webster, Mr Benjamin Webster, jun., Mr Harry Lawson, Mr Johnson, Mr Alfred Webster, Mr Frank Webster. The coffin was of plain English oak, with brass mountings, and was covered with flowers. The plate bore the following inscription:—"Benjamin Webster, Actor, born September 3, 1797, died July 8, 1882." The chapel was filled with members of the theatrical profession. The grave is near to that of Miss Neilson.

#### I SAW THY RAVEN HAIR.

A HEBREW MELODY.

I saw thy raven hair  
Bound by a jewell'd band,  
And many a circlet fair  
Was on thy beauteous head,  
And a bright chain of Ophir's gold  
Was round thy neck of Phidian mould.

I saw those tresses twine  
Around thy forehead even;  
I saw thy dark eyes shine  
As blaze the stars in heaven;  
I gazed upon thy bosom fair,  
And not one thorn, one grief was there.

I saw that bosom's snow  
Stain'd by the crimson gore;  
I heard that voice in woe,  
That sang so sweet before;  
I saw thy raven tresses torn,  
I heard thee made the ruffian's scorn.

I saw thy beauties sold  
To heed the Sclavonian beck,  
And for thy chain of gold  
Was iron round thy neck;  
But tho' they might to slavery send,  
Thy lofty soul they could not bend.

No; they who were thy lords  
Might sharpen sorrow's dart,  
And they might tear the chords  
That bound thy noble heart.  
But unto them it was not given  
To keep thy soul from finding heaven.

Dedicated to Sir Moses Montefiore by WELLINGTON GUERNSEY.

THE patrons and patronesses of Wagner's Bayreuth Theatre are 1368 in number, 987 being Germans: 178, Austrians; 64, Russians; 31, English; 31, French; 28, Swiss; 27, Americans; 15, Dutch; 10, Spanish; and 7, Italians.

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## VOCAL DUETS.

### FIVE CHAMBER DUETS FOR TREBLE VOICES,

BY

### J. L. HATTON.

1. THE WOOD THRUSH	3 0
2. WHO WILL TO THE GREENWOOD HIE?	3 0
3. COME FOLLOW, FOLLOW ME	3 0
4. THE SAVOYARD'S RETURN	3 0
5. SWEET CONVENT BELLS	3 0

## FOUR-PART SONGS FOR MIXED VOICES.

### SIX SACRED SONGS BY J. L. HATTON.

BEYOND LIFE'S TROUBLED SEA	nett	0 6
TEARS	nett	0 6
THE STAR	nett	0 6
A SOUND OF MUSIC FLOATETH	nett	0 6
THE RAINBOW	nett	0 6
THE LADDER	nett	0 6

## ORGAN MUSIC.

### EDWIN M. LOTT.

#### POPULAR PIECES—TRANSCRIPTIONS:

1. CHANT DU PAYSAN	A. Rendano	3 0
2. MARCHE DES BARDES	E. Mack	3 0
3. AIR DE LOUIS XIII.	H. Ghys	3 0
4. ELEVENTH NOCTURNE (G minor)	F. Chopin	3 0
5. MARCHE DES TROUBADOURS	H. Roubier	3 0
6. PARFAIT AMOUR. Romance	E. L. Hime	3 0
7. MARCHE DES POMPIERS	M. Watson	3 0
8. ELOQUENCE. Melody	Sydney Smith	3 0

### JAMES PATTINSON.

MENUET ROMANTIQUE (Sydney Smith). Transcription	3 0
ADAGIO by J. B. Cramer. Transcription	3 0

### JAMES SMART.

THE SPANISH CHANT. Transcription	2 6
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### JOHN STORER.

IN MEMORIAM. March	2 6
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